

Corporate Video Production: EMF 437 section 1

Spring 2010 TUESDAYS 2-5PM
Media Center Room 102 - TV Studio

Instructor: Dr. Dave Reiss

OFFICE Hours: MON TUE WED & THUR 12:30p - 2 pm

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COURSE OVERVIEW

This advanced 400-level course is designed for students to get hands-on opportunities that will refine skills in production planning, videography, interview techniques, writing, digital non-linear editing, lighting, sound design and directing. A primary goal of this course is to create a professional production environment – where student teams under the instructor's supervision will produce real-world client projects. As a part of this class each student will be representing themselves, their team, as well as Towson EMF students to our clients and potential employers. The highest standards of conduct are expected from everyone in the class, as this course will be run more like a business than a traditional class – so be prepared to take responsibility for your actions, make the time commitments needed for each project, and follow through on every aspect of each production.

At the end of the term, every student will have a copy of a production they worked on as one of the primary team members of their assigned client-based final project, as well as gain experience in documentary-style production through practical exercises and working as crew for other client projects. At the end of the course each student will also receive a letter of recommendation from the instructor, and a copy of an official thank you letter from the client – valuable tools for landing your first job in this competitive industry.

The course builds upon the skills and concepts learned in Electronic Field Production 373, as well as other production and writing courses. Students will be exposed to more advanced cameras, lighting equipment, and sound recording gear, as well as pre-production, production, and post-production processes by screenings, working on course projects, and in-class exercises throughout the semester. Students will work in small production teams share responsibilities for planning, executing, and completing course projects and assignments. There will accordingly be a heavy emphasis on teamwork. Also, expect the workload for this course to be more than a typical 3-credit class. Everything takes more time in production as you all remember from the EFP 373 course, and every single component – ALL the readings, lectures, workshops, and team projects – are vital to learning the creative, technical, and organizational aspects of this advanced media production course.

COURSE GOALS

- For every student to work on a real-world client based video project, including dealing with budgets, logistics, expectations, workflow, etc.
- To learn what it is like to deal with client's project and conducting yourself in a professional manner.
- To introduce and practice more advanced techniques specific to professional video production and post-production, including the use of high-end video cameras and production equipment
- To develop critical abilities while analyzing one's own work as well as that of classmate's

- To refine skills in writing, producing, interviewing, directing, location videography, lighting, sound recording and mixing, and digital non-linear editing
- To refine skills to work in collaboration throughout all phases of production
- To learn to think on your feet and troubleshoot technical and logistical issues in the often-hectic world of production
- To practice a superior professional attitude throughout the course

PREREQUISITES

Electronic Field Production: EMF 373

Film & Video Editing: EMF 275

OR Permission of the Instructor

CLASS POLICIES

Attendance:

Consider this class your part time job at a production company for the next 4 months. You come to work every week, ON TIME – no exceptions or excuses. Do the work well and you'll get the reward of not only a job well done, but also actually helping others with your projects. If you can't commit to this than don't take the job – and drop the course. There is a waiting list to get into this class – so your spot is valuable – and not making the commitment to the course is not only a waste of your time and money, but also the time of the instructor and other students, as well as the client's resources, (just like a industry job.)

Deadlines: All project deadlines are firm – miss a deadline in the real world and you get fired, or don't get paid.

Late Work: Only accepted with Prior instructors permission. See Deadlines.

Tardiness: You are considered late for class if you arrive five minutes after the beginning of class without prior consent from instructor. Every minute of class time is valuable. Just as if you were working on job, lateness is just not an option. More than three late arrivals will result in lowering of final grade by one full letter grade. It is NOT OK to walk in late to my class.

Assignments: Students are expected to complete assigned exercises before class on the due dates listed in syllabus or as announced in class.

Participation: Students are expected to participate in class critiques, discussions and exercises with undivided attention. Excessive talking in class or during workshops while instruction is going on will be considered negative participation.

Grading Policy

The grade of A is awarded for excellence, the very best work in the class. An A student turns in all work on time with consistently very high standards of quality, creativity, and original thinking. This person produces outstanding products and performs exceptionally in presentations and critiques. This grade is Excellent work in the class

The grade of B is awarded to students who have turned in all work on time, and consistently completed work in a high quality manner. The work shows creative thinking, extra effort, and care in presentation. This person has demonstrated knowledge that surpasses the basic material and skills of the course. This grade is for Very Good work in the class

The grade of C is earned when all class work is turned in and the student has mastered the basic material and skills of the course. This person participated in class and demonstrated knowledge of the basic material and skills.

This grade is for average work in the class.

The grade of D or F is given for work that is incomplete, late, and/or does not demonstrate mastery of the basic material and skills of the course. This grade below average work in the class.

Grading Scale

A+	98-100	B+	88-89	C+	78-79	F	Below 60
A	94-97	B	84-87	C	70-77		
A-	90-93	B-	80-83	D	60-69		

A note about written assignments

While this class emphasizes visual literacy over writing abilities, there are nonetheless some assignments requiring basic writing skills. All written assignments are to be typed and grammatically correct. Those students who are not native English speakers or those native English speakers not confident in their writing abilities are encouraged to contact one of the on-campus writing resources.

COURSE EVALUATION

<u>Assignment</u>	<u>Grade Value</u>
Interview Shoot	15%
Interview Edit	15%
24p Stock footage shoot/edit	20%
Final Project: Team Client Project	40%
Attendance & Class Participation	10%

GEAR

Specific Cameras, tripods, sound and light equipment packages are available at the equipment room (ER) located in the Video Media Lab (VML) in the basement of the Media Center. A newly updated VML guide will be issued and reviewed on the proper procedures for checking out equipment and using the VML Avid editing workstations.

Borrowing privileges will be suspended for students who fail to follow the VML Guide regulations and they may be subject to fines. This rule will include the entire production crew. Late equipment returns will suffer fines and penalties. Any problems teams or students have with the equipment room by late returns or not responding to the EQ room manager will negatively impact your grade! Return gear late to a rental house and you get charged for another day. Return gear and broken and don't tell them – you get charges AND blocked from renting again.

REQUIRED SUPPLIES

Digital Tapes (Mini DV): You will require ONE 60-minute Mini DV cassette. These can be purchased from drug stores, specialty stores, the VML or the campus store. Do not buy cheap tapes – ONLY USE SONY BRAND TAPE. Do NOT get Panasonic brand tapes.

External Media Hard-drive: A VML approved FireWire Media Drive is required for this EMF production course.

You will work in teams of two, three (or four, if needed) for your projects. For some exercises you can either choose your own partner(s). For others including the Final Client-based projects you be assigned to a team/project by the instructor – NO EXCEPTIONS.

PROJECT PRODUCTION REPORTS (1-2 pages, type written, double spaced)

Each team must submit a production report along with all the projects. In this, you will evaluate your own performance and do a self-critique in terms of what you set out to achieve and what you were able to achieve. You must clearly state the role each member played in the production process.

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Disability Policy: This class adheres the Towson University Disabilities Policy. If you have a documented disability, please see me right away after the first class privately, so we discuss how to best accommodate your specific needs.

Plagiarism: The EMF department has a published statement on Plagiarism, and Towson University has statements on both Academic Dishonesty and Student Academic Integrity, all of which pertains to your work in this course. ALL WORK must be newly created for THIS COURSE with students in this class section ONLY.

Participation, Effort and Professionalism: In the business of video and film production, most learning undoubtedly will come through hands-on experiences. Trial and error is a great teacher and your experiences may not always be pleasant when faced with the pressures of deadlines, working with new equipment, and learning to work with others. In light of this, a big emphasis will be placed on personal effort, respect for your classmates, class participation, and a professional attitude INCLUDING a willingness to work with, and learn from others. The instructor acknowledges that the level of prior knowledge among students may vary significantly. The student(s) who may have more experience in production techniques and technology will be expected to exhibit the patience and respect that is the essence of professionalism, and also be willing to help others whose knowledge is less than their own. THIS CLASS IS COLLABORATION, NOT A COMPETITION.

Ownership and Use

Please be aware that the instructor may keep copies of ANY student work for future teaching purposes only. Also the client will retain the rights and footage from each project. Also when shooting interview subjects, a written release will be required.

Student Agreement

Once this document is issued to, reviewed and read by every student, the act of attending the second-class means you've agreed to ALL the requirements of the course outlined in this document.

FINAL PRODUCTION BOOK

Include all the information for preproduction, production and post production such as:
Script, Location Info, Shot Lists, Storyboards, Releases, etc.

Finally 2 THINGS TO DO NOW:

1. EMF Google Group List Serve –

All EMF students are required to join the EMF Google Group List Serve at <http://groups.google.com/group/TowsonEMF>. This will guarantee that you receive daily postings regarding digital media, video, film, and audio production topics including festivals, special screening, guest speakers, film/video crew needs, internships, and jobs.

Use this email address (TowsonEMF@googlegroups.com) to post your own messages to the group. The main page will also archive all posts.

Instructions:

1. Create a user account and password, and be sure to use the email to which you prefer receiving mail. (You only need to sign up once and you'll continue to receive EMF Google group emails.)
2. Please select one of the three Email options for reading the group messages:
 - (a) Abridged Email (No more than 1 email per day) -- Summary of new activity each day
 - (b) Digest Email (Approximately 1 email per day) -- Up to 25 full new messages bundled into a single email
 - (c) Email (Approximately 1 email per day) -- Best way not to miss important postings, as you get every message sent as it arrives

2. EMF ID Cards – Equipment access

EMF IDs may be obtained in the equipment cage (MC 007) on or after the first day of the term by presenting a valid Towson photo ID (your OneCard), passing a written policy test, and presenting proof of production class enrollment. Validation of production class enrollment is obtained via production instructor signatures on the bottom of Equipment Use and Loan Agreements (which will be distributed by your instructor).

Students must present their valid EMF ID Card each time they check out equipment or use EMF facilities. No other ID will be accepted. NO EXCEPTIONS!

The ID card is good for the duration of the student's time at Towson University but will need to be validated each semester by repeating the written test and producing proof of production class enrollment. A semester sticker will be applied to the ID to show the student's validation.

Should violations of policy occur, students are required to surrender their EMF ID upon request by ML Supervisor, ML Assistant Supervisor, or ML staff.

Please see "Media Labs Handbook

Civility Code

All EMF students, staff, and faculty are committed to collegial and academic citizenship demonstrating high standards of humane, ethical, professional, and civil behavior in all interactions.

We need to be aware of the relationship between our personal conduct and the quality of campus life. What we do and say always has an effect on others, whether we see it or not. Civility means more than respecting campus facilities and grounds. Civility means consistently treating people with consideration and respect. It means being courteous, polite, and fair. It means recognizing diversity and honoring differing points of view. When our behavior is guided by concern for others in our community, we are being civil. Practicing civility requires thoughtful behavior and checking our assumptions and perceptions of others' race, gender, culture, and belief systems.

EMF places a priority on learning. We value the inherent worth and dignity of every person, thereby fostering a community of mutual respect. Students have the right to a learning environment free of disruptive behaviors. Faculty have the right to define appropriate behavioral expectations in the classroom and expect students to abide by them. Faculty have the responsibility to manage and address classroom disruption. Staff have the right and responsibility to define appropriate behaviors necessary to conduct any university activity free of disruption or obstruction.

We believe that in order to achieve these ideals, all EMF students, staff, and faculty are expected to exhibit and practice civil behaviors that exemplify: (1) respecting faculty, staff, fellow students, guests, and all university property, policies, rules and regulations; (2) taking responsibility for one's choices and actions; (3) delivering correspondence – whether verbal, nonverbal, written, or electronic – with respectful language and in complete sentences; and (4) accepting consequences of one's inappropriate choices and actions.

The use of offensive, threatening or abusive language, writing, or behavior will not be tolerated and can lead to academic dismissal. Further information about civility can be found in Appendix F of the university catalog.

Examples demonstrating civility in the classroom as a student include:

- Being respectful of the professor and other students.
- Not texting or using cellular phones and other electronic devices.
- Not using your laptop for activities other than class work.
- Not eating or drinking in class.
- Not reading newspapers or listening to music during the class.
- Not sleeping in class.

Examples demonstrating civility in the classroom as a faculty member include:

- Being respectful of the students.
- Attempting to understand individual student needs and learning styles.
- Discussing civil behavioral expectations during the first class.
- Taking time to talk with students whose behaviors negatively affect the classroom.
- Encouraging students to follow your civil behavior.

PROJECT DESCRIPTIONS

TEAM Interview Shoot – 15%

Pairs of students will shoot an interview of a real person using documentary shooting techniques. This assignment will entail the planning, location scouting, producing, and directing of an interview subject, and then additional visuals or b-roll. The location of the interview MUST again be off campus, and will be an Interior shoot requiring lighting. Additional visuals can be both interior and exterior. A Critical aspect of this project is the ability to record high quality sound using the lav mic for the interview. The goal is learning to light and shoot an interview, being selective about what to shoot, and developing interviewing skills. THE SUBJECT FOR YOUR INTERVIEW MUST BE ONE THAT LENDS THEMSELF TO USING VISUALS - e.g. Artists, Musicians, various Craftspeople etc.

TEAM Interview Edit – 15%

Students will team up in pairs assigned by the instructor, and edit footage they did NOT shoot. The goal is to learn to work with the given footage and using purely post-production techniques to fashion it into something that works to tell a story. This is what it's like to edit for a living – you get footage shot by someone else and have to make sense of it quickly – and create some type of show or segment through editing.

24 Camera Nature Shoot & Edit 20%

Using the HD Panasonic HPX-170 you'll EACH have to go OUT and get 7-10 GOOD exterior HD nature shots in different modes and then edit into 15 sec segment.

Team Client Final Project - 40%

You will be assigned to a team that will produce a video for one of our “clients”. The instructor will manage the overall productions and teams, as well as establish communication with the client representatives. Each team will take on the responsibility of planning, shooting, and editing their client's project, which will have deadlines for each phase of production, and have their work reviewed in class and by the client.

COURSE ASSIGNMENT SCHEDULE

Each week will consist of screening various videos that are considered non-broadcast "corporate" projects, as well as student generated projects. Also various workshops with the field equipment and Final Cut Pro editing software will occur throughout the semester.

Week 1 – TUE JAN 26

INTRODUCTION: Review of syllabus, Student Info Sheets, VML Info sheets

Panasonic 24p DVX 100b Camera workshop

Week 2 – TUE FEB 2

LIGHTING: Rifa Softlight Kit Workshop

W/ Panasonic 24p DVX 100b Camera & Audio

ASSIGNMENT: TEAM INTERVIEW SHOOT Project

Week 3 – TUE FEB 9

CORPORATE Client projects and teams start PRE-Production

SCREEN: TEAM INTERVIEW SHOOT Footage

Week 4 – TUE FEB 16

DUE: TEAM INTERVIEW SHOOT Footage

ASSIGNMENT: TEAM INTERVIEW EDIT Project

Week 5 – TUE MARCH 2

ASSIGNMENT: Camera Nature Shoot & Edit

Review Camera techniques for Exterior shooting

Screen Team Interview Edits in progress

Week 6 – TUE MARCH 9

START CORPORATE VIDEO PRODUCTIONS

Review locations, setups, camera/lighting/sound

Week 7 – TUE MARCH 16

NO CLASS – Spring Break

Week 8 – TUE MARCH 23

Corporate Video Footage Screened

START EDITING CORP VIDEOS

SCREEN Nature Footage in progress – start editing

Week 9 – TUE MARCH 30

Corporate Video Footage Screened

START EDITING CORP VIDEOS

SCREEN Nature Footage in progress – start editing

Week 10 – TUE April 6th

Nature Footage Projects DUE

SCREEN: Roughcuts – Corp Video – in progress

Week 11 – TUE April 13th

SCREEN: Roughcut in progress – Corp Video

SCREEN: Nature Footage Projects

Week 12 – TUE April 20th

PRODUCTION DAY for reshoots

Week 13 – TUE April 27th

SCREEN: Roughcut 1– Corp Video

SCREEN: Nature Footage Projects

Week 14 – TUE May 4th

SCREEN: Roughcut 2 – Corp Video

SCREEN: Nature Footage Projects 2

Week 15 – TUE May 11th – LAST CLASS

SCREEN: Fine Cuts w/ mix and GFX – Corp Video

SCREEN: Nature Footage Projects

Week 16 – NO CLASS Meetings during Finals –

Book 4-6 hr Client Edit Sessions

for Color correction/Mix/Mastering at DR's studio.

Course Bibliography:

Ascher Steven. & Pincus E. (1999) *The Filmmaker's Handbook : A Comprehensive Guide for the Digital Age, Completely Revised and Updated*. Plume.

Brenneis, L. (2005) *Final Cut Pro 5 for Mac OS X : Visual QuickPro Guide*. Peachpit Press

Millerson, G. (2001) *Video Production Handbook, Third Edition*. Focal Press.

Musburger, R. (2005) *Single-Camera Video Production*. Focal Press.

Rabiger, Michael. *Directing the Documentary 2nd ed.*, Focal Press, 1992.

Rose, J. (2002) *Producing Great Sound for Digital Video*. CMP Books.